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expressed. "Oh! that we two were Maying," is peculiar for a swinging accompaniment in g rhythm, which is afterwards contrasted with rapidly repeated semiquavers, where the excellent poetry of Mr. Kingsley becomes descriptive of a dream of Heaven, rather than of earth. We like this song exceedingly; the temporary modulation into E flat, the voice unexpectedly dropping from A natural to A flat, on the words, "with God," proves that the composer has well studied her author; and in these days of maudlin sentiment, allied to maudlin music, such earnestness should be commended wherever it is found. We believe that Miss Zimmermann shows, as we have already said, a steadily increasing sympathy with vocal music; and we trust that these compositions may meet with all the success they deserve.

The Shipwreck. Glee. Words by C. M. Moorcroft. Composed by Alfred R. Gaul, Mus. Bac. Cantab.

THIS glee gained the prize at the Birmingham Musical Society, an honour to which its musical merits certainly entitle it, unless some very extraordinary talent were shown in the other compositions sent in. Our only objection to it is that it is somewhat over elaborated; the constant changes of *tempo* and variety of passages in the accompaniment giving it rather the air of a descriptive chorus than a glee. It is, however, well written throughout, and all the voice parts move easily and vocally. The change into the tonic minor, with the voices in unison, in the first phrase, is thoroughly descriptive of the words, and the *allegro agitato*, which follows, illustrating the approach of the storm, is full of effect, if not of originality, musical storms, however, being so completely overdone, that we are perhaps scarcely justified in expecting any novelty of idea. We particularly admire the final phrase of the glee, where the melancholy character of the poetry is well expressed by the minor subdominant chord, leading into the major triad on the keynote. We perceive that the composition was originally written for men's voices; and we should imagine that in this form it would be more effective.

Unison Hymn, "Lord of every Land and Nation." Composed by Albert Lowe, Organist and Choirmaster of St. Stephen's, South Kensington, and Brunswick Chapel, Hyde Park.

THIS Unison Hymn is well harmonised, and is exceedingly easy to sing. The chords flow naturally throughout, without distressing the voice, and there is just sufficient modulation to prevent the melody from becoming monotonous. It will be found a really useful hymn for congregational use.

Where wilt thou meet me? Song. Written by Sir William Mitchell. Composed by Alberto Randegger.

THIS song is full of poetical feeling, and effective, therefore, as it may be made by a good vocalist, it may be made very ineffective by an inferior one. The broken phrases—in parts almost like recitative—if not sung with the fervour intended by the composer, will fall coldly upon the listeners. The pianoforte part can scarcely be called an accompaniment, following as it does the plan usually adopted in the German "*lieder*" of asserting its own right in the composition, and demanding something more than a mere mechanical accompanist for its due interpretation. A competent tenor singer would make this composition tell powerfully upon an audience; and as it is dedicated to Mr. Cummings, we trust that we may have an opportunity of hearing him sing it in the concert-room during the coming season.

Send out Thy Light. Sacred Song. Words written by B. E. B. Composed by Clara Collinet.

WITHOUT presenting any special claim to originality, this sacred song is smoothly written for the voice, and well harmonised. The modulation from A flat (the key of the song) to C minor has a good effect, and the syncopated accompaniment, at the words "I weary in this darkness," gives a characteristic plaintiveness to the phrase. By the title-page we perceive that the song has

been sung by Mdlle. Christine Nilsson, an artist admirably calculated to give it due expression.

The Lord is King. Anthem. Composed by Thomas Tallis Trimnell.

THIS is a setting of the 97th Psalm, evidently intended for advanced parish choirs, being neither very difficult nor yet altogether easy. The organist who would aspire to accompany it, however, should be able to use the pedals freely, for the second movement, "Clouds and darkness," possesses an *obligato* pedal part of some importance. But, to begin at the beginning, the first movement is a chorus of a bold diatonic character, commencing with an unison phrase of considerable vigour, to the words "The Lord is King." This is followed by a second subject, "The earth may be glad," presenting some slight but ingenious imitative features, and closes with bold and stately progressions. The second movement, as we have just stated, is chiefly remarkable for what is understood as a "rolling bass" for the organ, and alternate passages in unison and parts for the voices. The anthem is then brought to an effective and satisfactory close by a brisk chorus, commencing *piano* on the words, "O ye that love the Lord," and relieved by occasional episodes; the original subject being repeated *forte* by all the voices in unison. Thus, without displaying any particularly new features, we have a good and effective anthem likely to make its way in the places for which it is intended.

BOOSEY AND Co.

Mandel's System of Music. To be completed in Five Parts. Part 2. *Practical Hints.*

WE remember hearing a dramatic author say he wrote so slowly that four acts of his play were usually in rehearsal before he commenced the fifth; and that the inconvenience of this method was, that when he was writing the fifth act he "generally forgot what the other four were about." Mr. Mandel has, however, placed us at a greater disadvantage than the author just mentioned; for in reviewing Part 2 of his "System," it is not that we have forgotten what Part 1 is about, but that we never knew. Taking it for granted, then, that the student has been gradually led on to the point at which the second part opens, we may say that much valuable knowledge will be obtained by a careful study of Mr. Mandel's "Practical Hints." We consider the explanation of the several orchestral instruments by far the best portion of the work, and there can be no question that any intelligent person may make himself tolerably well acquainted with the subject by committing to memory what is here said about the compass and capabilities of the various instruments employed in a modern score; the chapter on "Transposition" (so essential towards a comprehension of the matter) being especially well considered. Some quotations from the scores of the best masters illustrate the author's observations most successfully; and every praise is due for the zealous care which he has exercised in his explanatory remarks upon a subject which is usually made somewhat obscure, even in many standard works we could name. The defect especially observable in the book is want of arrangement. After a well digested chapter upon the compass of instruments, we are plunged into an explanation of Intervals (a subject which should have been thoroughly in the mind of a student before scoring for an orchestra was talked about); this is followed by directions to a conductor as to the clearest method of beating the various species of Time; then we have the score again treated of, with the addition of an exposition of the peculiarities of instruments used in a military band; and the book is wound up with a description of the "Ancient Scales and Keys." We must also take exception to the manner in which the pupil is made to study the Intervals. What, for instance, is the advantage of pre-supposing that the inversion of an interval is a difficulty, and attempting to clear away an imaginary obscurity by citing as a parallel that "Monday is the second day from Sunday, but Sunday is

the seventh day from Monday?" Surely there can be nothing to puzzle a student, who knows that all intervals are reckoned upwards, that from F to C is a fifth, and from C to F only a fourth. Again, why name them "so called" inversions, without clearly demonstrating that they are *not* inversions? And why speak of a diatonic and chromatic semitone, without separating *all* the diatonic and chromatic intervals? Some more logical re-arrangement of this chapter we should certainly recommend, if not of other portions of the work, for there is so much that is really good in these "Practical Hints" that we should be glad if we could assist in remedying any obvious defect.

CHAFFPELL AND CO.

As o'er the past. Sacred Song. Words by Bishop Middleton.

Sun of my soul. Sacred Song. Words by the Rev. John Keble.

Composed by Brinley Richards.

WE have always held the opinion that Mr. Richards has scarcely had justice done to him as a composer; or rather, perhaps, that he has scarcely done justice to himself. The popularity of his numerous arrangements has so tempted him to increase the store of available teaching pieces, that the public—always too willing to love, honour and obey the man who gives them the least trouble—would rather, perhaps, desire that he should continue to labour as a collector, who enshrines the thoughts of others, than as one who produces original thought himself. Mr. Richards, however, is too conscientious an artist to rest content with a fame, however widely spread, which is partially founded upon the fame of others; and he has, therefore, from time to time, given us original pianoforte pieces, remarkable not only for purity of melody and refinement of treatment, but for a constructive power which shows an intimate knowledge and sympathy with the highest works of the art. With all these pieces—produced, as we have said, at too rare intervals—we are thoroughly familiar; but of his vocal music we know but little. If the two compositions now before us, however, may be accepted as a proof of his power, we counsel him to persevere in this direction, for, from the so-called "sacred songs" latterly produced, we could scarcely name two more tenderly melodious, or more richly and skilfully harmonised. "As o'er the past," although decidedly the better, will probably not be the more popular, of the two; but it is our favourite, because in it we not only find an earnest sacred feeling, in consonance with the words, but a careful and artistic finish which has a right to be respected, even when the result is not so eminently successful. The melody of the song is extremely beautiful; and the flowing *arpeggio* accompaniment has a charming effect throughout, especially in page 3, where a bold diatonic descent of dotted minims in the bass is most happily introduced. "Sun of my soul" appeals more directly to those who like a simple melody, simply accompanied; but it is, nevertheless, largely dependent for its attraction upon the musicianlike treatment apparent in every phrase. The *staccato* quaver accompaniment, after the double bar, is exceedingly effective, and the lengthening out of the words, "We lose ourselves in Heav'n above," with which the song concludes, is deeply suggestive of hopeful resignation. These two compositions will be welcomed by all who desire really sacred music; and we should be glad if they could do something towards teaching the teachers that religious songs need not be either dismal or commonplace.

TINSLEY BROTHERS.

How to Sing an English Ballad. By Elizabeth Philp. Including Sixty Songs, written by eminent Poets.

BEING a work upon music, rather than music itself, this little book should scarcely, perhaps, have been noticed in this place; but Miss Philp has so mixed herself up with the music-sellers, in speaking of how to sing an English

ballad, that the title should have been reversed thus,—*"Sixty Songs, the music by Elizabeth Philp, with a few observations upon how to sing them."* Viewed in this light, therefore, we have less hesitation in placing her book amongst our musical reviews. Miss Philp's remarks upon the method of singing a ballad are, on the whole, well digested and thoroughly true, and may well be taken to heart by many young ladies (for to the fair sex only she addresses herself) who aspire to entertain a drawing-room audience with these sentimental effusions; but with the natural enthusiasm of one who is a creator, as well as an executant, of the "English ballad," our authoress overrates these productions in a remarkable degree. "After all," she says, "it is the well-sung English ballad that gives the most universal pleasure in the home circle. It is the English ballad that moves the sympathies and enchains the attention of the majority of hearers." This we emphatically deny: it is the pure and exquisite creation of the few Heaven-born geniuses of the world that "enchains the attention of the majority of the listeners;" for, in our own experience, for one person who is moved by the commonplace story and commonplace music of an English ballad, there are ten who cannot control their emotion when the songs of our greatest composers are eloquently interpreted. As a catalogue of Miss Philp's works, this book will be found useful; for the remarks upon the method of singing a ballad only occupies 13 pages, whilst the words of her songs occupy no less than 62.

DUFF AND STEWART.

'Tis the Sabbath reigns around. Vocal Duet. Written by E. Brewis.

Sowing and Reaping. Sacred Song. Words by A. A. Proctor.

Composed by Maria Tiddeman.

A PEACEFUL melody, in E flat, has been appropriately wedded by Miss Tiddeman to some earnestly devotional words, in the first of the two sacred compositions above named. It is well written as a duet for soprano and contralto, and will be found highly effective by vocalists who can sympathise with the calm simplicity both of the poetry and music. The harmonies show that the composer has studied in a good school, and the accompaniments (if we except a somewhat harsh repetition of the appoggiatura, E flat against D, in the 7th bar of page 2) are most carefully written throughout. "Sowing and Reaping" is scarcely so much to our mind as the duet; but there is good feeling for the words shown in every phrase. We cannot like the ♯, which comes somewhat unceremoniously on the last crotchet in the 9th bar of page 2, and feel an earnest desire to push it onwards to the first note of the following bar, to which place it has a legitimate right. This, however, is but an opinion; and as Miss Tiddeman has so well satisfied us in other parts of her two compositions, we bid her a cordial welcome, and hope to meet with her again.

LAMBORN COCK, ADDISON AND CO.

Select Subjects from William Sterndale Bennett's Sacred Cantata "The Woman of Samaria." Arranged for the Pianoforte, with (*ad lib.*) Accompaniments for Flute, Violin, and Violoncello, by William Hutchins Callcott. In Two Books.

ALTHOUGH these arrangements can convey but a faint idea of the many beautiful effects in this work, we can cordially commend them to the notice of those who do not desire to fritter away their time by practising for mere display, and who believe that themes "unadorned" are "adorned the most." The most popular portions of the Cantata have been selected by Mr. Callcott; and we are bound to say that in most cases he has performed his task well; although we think that in some of the choruses (as, for instance, in the Chorale, "Ye Christian people") some better notion of the combination of voices and instruments might have been given. One of the most